

# THE MUSICAL WORLD.

A Weekly Record of

SCIENCE, CRITICISM, LITERATURE, AND INTELLIGENCE,

CONNECTED WITH THE ART.

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THURSDAY, DECEMBER 15, 1842.

THE people of Otaheite, when first visited by Captain Cook, were incredulous of the existence of any world beyond the limits of their own and the small neighbouring islets of the South Sea. One is apt, and so are our most juvenile geographers, to smile at the narrow notions of these simple islanders, without remembering that we ourselves live in a world of prejudice and conventionality, as circumscribed in extent, and as closely bounded by almost impassable seas, as the merest speck of land upon the ocean chart. Men are ever slow to believe what they do not know—what they have no desire to gain an acquaintance with—and, still more, what their interests or associations lead them to treat with indifference, or to prefer should not be—and this, too, in spite of the thousand benefits that have been heaped upon us, without our consent, which ought to have made our intelligences more ductile. It cost a century or two, to prove that steam could accomplish manual labour—it cost a whole struggling life, to convince the world that Mozart was the greatest of musicians—Cuyt, the faithful painter of Flemish landscape, was suffered to die in obscurity, and enrich his village acquaintance by the after-appreciation of the charming pictures with which he decorated their cottages—Faustus has been handed down to us as a sorcerer and semi-demon, by those who could not and would not comprehend his art of multiplying books by printing—nay, Christianity itself has yet to reach the complete and universal development to which it is destined and entitled. We write this in consolation of many a crushed endeavour and of many a spirit “born to blush unseen, and waste its sweetness”—and in extenuation, if not excuse, of our own scepticisms and neglects; mortal as we are, and compounded of the usual human materials.

But confession is the first sign of repentance; and, upon the good old precept, that “it is never too late to mend,” we address ourselves very earnestly to the procrastinated duty of doing justice to an establishment, of the existence of which, and its most creditable musical pretensions, doubtless many of our readers are as utterly unaware as ourselves, till last week, have been.

Know then, ye denizens of the metropolitan west and south, and parts remote and adjacent, that a leisure evening and an accident brought us last Thursday to a place of amusement called “The Grecian Saloon,” of which we had frequently heard mention, but, Otaheitan like, had hitherto felt as sceptical and indifferent, as though it were the saloon of an Ali Pacha, and situated in Greece. Judge our surprise and compunction, on finding a spacious and handsome temple of the muse—or rather a pantheon to the whole nine—for the establishment consists of two theatres of large dimensions, a music-hall, a ball-room, billiard-room, illuminated gardens with fountains, and an orchestre à la Vauxhall—the whole richly and tastefully appointed, sufficient for the recreative accommodation of several thousand persons, and (as we learn on good authority) nightly, during the summer months, most entirely filled by satisfied pleasure-seekers. At present the attendance is more limited, though the number commonly amounts to four figures; and the entertainment consists of an opera, a short musical pasticcio, and a ballet, the whole very cleverly performed, and at the lowest possible charge—a charge that might induce one to expect to meet the dregs of society in the multitudinous audience; but it appears that the intellectuality of the entertainment, and the excellent arrangements of the place, counteract this facility of access, and render the Grecian Saloon a most desirable resort for the respectable, and industrious, and intelligent population of the

City Road, and all the north-eastern quarters of great London.

We are aware that creature comforts are commingled with the mental enjoyments of the place, and that tobacco smoke is exhaled in volumes corresponding to the fire of enthusiasm kindled by “the witchery of the scene,” giving to music’s breath a more palpable, if not more universally palatable, existence. We see no just reason why this practice should require apology;—it is by no means without high precedent; and, if there be error or evil in the use of cigars, then is the present age, indeed, a sinful and a lost one—but, right or wrong, in good taste or bad, we leave the consideration of the question to graver discussers, intreating them to bear in mind the numerous high musical societies where females are excluded, by the super-Bacchanalian character of the meetings, and to consider whether those who are accustomed to rely upon their punch and their cigar as stimulants to the morrow’s over-labour, may not become better men, and happier members of society, by the presence of their wives and families, and by the enhanced enjoyment of a social hour’s intellectual recreation.

Our business is with the music alone, and we most heartily congratulate the numerous inhabitants beyond a reasonable distance of the elder theatres, on the facilities afforded them for rational amusement, free from the disgust and danger of ordinary minor-theatrical exhibitions. We heard Balfe’s opera of “Diadeste” very well performed by Mr. Fraser, late of the patent houses; Miss Atkinson, who some few years back made a brilliant debut at Covent Garden; Mr. Macmahon, an extremely pleasant baritone singer, with a good voice, and careful style; Miss Crisp, a charming person, vocalist, and actress; Mrs. Young, an experienced soubrette; and Mr. Bateman, a *buffo*, who knows the discrimi-

nating line between comedy and grimace—these are assisted by a chorus of some twelve or fifteen voices, expert at their duty; and by an orchestra of about twenty performers, led by Mr. Isaacson, of whom the only disparagement is, that they might, with less exertion, produce better effects.—The scenery is of a very superior quality, the production of Mr. P. Phillips, and the entire entertainment bears that best of all proofs of merit, the evident desire to be deserving, and to improve.

In these unpropitious days, when the doors of our national establishments are only open to the dead and the foreigner, it is some consolation to know, that there is a welcome and shelter for native talent to be found anywhere, and some honour to the manager who is hardy enough to oppose himself to the fashion and prejudice of the times. We earnestly counsel him to pursue his sensible course, which, progressing from the common arrangements of the tavern, has already brought his house to the respect of a regular musical establishment, and will ultimately, we are persuaded, greatly enrich him, and serve both the art and the public. We are told, Barnett's "Mountain Sylph" is in rehearsal, and we urge music lovers, and patrons of neglected English genius, to support this new artistical colony, which, like the prurient soil of an emigrant land, will yield improved crops by sufficient seed and careful tillage.

We have now made peace with our conscience; and, as Herschel after traversing the whole field of the heavens, gained his glory by directing attention to the Georgium Sidus, so we trust to have credit for the incorporation of "The Grecian Saloon" into our musical ephemeris, which, though it may not prove a patent planet, is nevertheless a star of the first magnitude, and, what is better for the cause of music in England, a bright star of promise.

C.

#### AN HISTORICAL SKETCH OF THE PROGRESS OF DRAMATIC MUSIC IN ENGLAND,

FROM THE EARLIEST TIME TO THE DEATH OF  
PURCELL, ANNO DOMINI, 1695.

By EDWARD F. RIMBAULT, F.S.A., &c.

(Continued from page 390.)

THE precursors of operas in England were the court masques of King James's reign, and belong to the chain of dramas which completed the union of poetry and music on our stage. They were spoken in dialogue, performed on a stage, ornamented by machinery, dresses, and decorations, and have always music, both vocal and instrumental. They were chiefly written by Ben Jonson, John Daniel, and Dr. Campion.

The composers were Alfonso Ferrabosco,<sup>1</sup> Nicholas Lanieri,<sup>2</sup> Thomas Lupo,<sup>3</sup> Nathaniel Giles,<sup>4</sup> and Dr. Campion the poet.<sup>5</sup>

<sup>1</sup> Born at Greenwich, of Italian parents, about the year 1580. He was an intimate friend of Ben Jonson's, and composed the music to many of his masques. He published, in 1609, a collection of his songs, and also of pieces for viols, with the following title:—"Lessons for 1, 2, and 3 Viols. By Alfonso Ferrabosco. London: Printed by Thomas Snodham, for John Browne, and are to be sold at his shop, in St. Dunstons Churchyard, in Fleet Street." Folio, 1609. It is dedicated to the Earl of Southampton, and has the following verses, by Ben Jonson, prefixed to it:—

"To my excellent friend Alfonso Ferrabosco.

When we doe give, Alfonso, to the light  
A worke of ours, we part with our owne right.  
For then, all mouthes will judge, and their owne  
way:  
The learned have no more priviledge then the  
lay.

And though we could all men, all censures heare,  
We ought not give them taste, we had an eare:  
For if the humorous world will talke at large,  
They should be fooles, for me, at their owne  
charge.

Say, this or that man they to thee preferre;  
Even those for whom they doe this, know they  
erre:

And would (being ask'd the truth) ashamed say,  
They were not to be nam'd on the same day.  
Then stand unto thy selfe, nor seeke without  
For fame, with breath soone kindled, soone  
blowne out."

These verses escaped the researches of Gifford, which is not to be wondered at, as the book is so rare that I never heard of any copy but that in my possession.

<sup>2</sup> Lanieri was born in Italy, in the year 1568, and came to England in the early part of his life, where he continued to reside until the time of his death. He was an excellent painter and engraver, and a portrait of him, painted by himself, still hangs in the music school, Oxford. Our musical historians have not noticed any other members of his family; but I find, by a privy seal dated 20th December, 1625, exempting the musicians of Charles I. from the payment of subsidies, no less than five of the same name. Jerome is described among the "musicians for the hautboys and sackbuts." Innocent and Andrea among those "for the flute." Clement among those who played "the recorders;" and John among the "musicians for the lute and voices."

<sup>3</sup> Thomas Lupo was a voluminous composer of "fancies for viols" at the beginning of the seventeenth century. He was living in 1625, when his name occurs in a privy seal exempting the musicians of the court from the payment of subsidies.

<sup>4</sup> Brother of Thomas Giles, master of the children of St. Paul's. He was born either in or near the city of Worcester, and was admitted in 1585 to the degree of bachelor of music, and about forty years afterwards to that of doctor, in the University of Oxford. He was one of the organists of St. George's Chapel at Windsor, and master of the boys there. In 1597 he was appointed master of the children, and afterwards, in the reign of Charles I., organist of the chapel royal. He died in 1633, at the age of seventy-five.

<sup>5</sup> A physician by profession, and the composer of "What if a day, or a month, or a year," one of the most celebrated songs of the first half of the seventeenth century. All that is known of his life was collected and published by the late Mr. Haselwood, in his "Ancient Critical Essays on Poetry."

Shakespeare, who was evidently a passionate lover of music, has introduced it in a number of its plays. *The Tempest*, even in its original form, may almost be considered a musical drama. Besides "Come unto these yellow sands,"—"Full fathom five thy father lies,"—"Where the bee sucks," and other songs, it contains a masque with music, presented by the spirits of the enchanted island.

The original music of *The Tempest* was composed by Robert Johnson, a celebrated performer on the lute; and if not so well-known as his more fortunate contemporary John Dowland, he at least deserves especial notice as the chief composer of the musical dramas of this period. The first trace of Johnson's name occurs in the year 1573, when he was in the household of Sir Thos. Kytson, of Hengrave Hall, in the county of Suffolk. In the book containing the expenses of the household, kept by one Thos. Fryer, we find under the date January 15th, 1573:—

"Paid to Robert the musician, as so much by him paid for a couple staffe torches to alight m<sup>re</sup> home on Candlemas night, supping at Mr. Townsends, ii. s. vi. d."

Again, under the date April, 1573:—

"In reward to Johnson, the musician, for his charges in awayting on my L. of Leycester at Kennelworth, x. s."

The last item is extremely interesting, and relates to an event which probably brought into request all the musical talent of the period—the grand entertainment given by the Earl of Leicester to Queen Elizabeth at Kenilworth Castle, and celebrated by Master Robert Laneham in his *Letter from Killingworth*, and by Sir Walter Scott in his admirable novel of *Kenilworth*.

How long Johnson remained in the service of Sir Thomas Kytson, we have no means of ascertaining. He probably came to London soon after the Earl of Leicester's entertainment, and commenced his career as a composer for the theatres. In June, 1611, we find him in the service of Prince Henry, receiving a stipend of £40 annually; and on the 20th of December, 1625, his name occurs in a privy seal, exempting the musicians of the king (Charles I.) from the payment of subsidies.

Johnson's music to the *Tempest* has shared the fatality which seems to attend almost everything in connexion with our great bard; nevertheless I have been fortunate enough to recover some portions of the incidental, or music for the action of the piece, which I propose printing in my *Musical Illustrations of Shakespeare's Plays*.

In the days of Shakespeare no overture, or regular piece of music, was played before the representation began. The speaker of



the prologue, when a play was not preceded by an "Induction," entered after the trumpet had thrice sounded. The use of trumpets in our early theatres was probably derived from tilts and tournaments.

Thomas Dekker, the dramatist, thus humorously introduces a list of the mistakes in the printing of his *Satiromastix*, 1602:—"Instead of the trumpets sounding thrice before the play begin, it shall not be amiss for him that will read first to behold this short Comedy of Errors." Again, the same author, in his *Gull's Hornebook*, 1609:—"Present not yourself on the stage, especially at a new play, until the quaking prologue hath by rubbing got colour into its cheeks, and is ready to give the trumpets their cue, that he is upon point to enter."

Some doubts exist as to the situation occupied by the instrumental performers. Malone (on the authority of Bowman, the contemporary of Betterton,) says, that "the band, which did not consist of more than eight or ten performers, sat in an upper balcony, over what is now called the stage-box." In support of this position he cites a stage direction, from Massinger's *City Madam*, where it is said that the "musicians come down to make ready for a song at the arras;" but this certainly does not prove Malone's assertion. In fact, the authorities upon this point are rather contradictory. Marston, in his *Antonio's Revenge*, 1602, gives the following stage direction, Act v.:—"While the measure is dancing, Andrugio's ghost is placed *betwixt the music houses*," thus indicating that the instrumental performers sat in two different places. In Middleton's *Chaste Maid in Cheapside*, 1630, we have the following stage direction:—"While the company seem to weep and mourn, there is a sad song in the music room." Boxes were indifferently called *rooms*, and one of them was probably appropriated to the musicians. Among the Lansdowne MSS. (No. 1171) are preserved some ground-plots, or profiles of scenes, by Inigo Jones, for the production of masques at the Masquing House at Whitehall. The boxes for the nobility are clearly marked out; and in one of the plans the situation of the music-room, at the side of the stage, is distinctly shown.

The stage, in Shakespeare's time, was separated from the pit only by pales. Soon after the Restoration the band took the station, which they have kept ever since, in an orchestra placed between the stage and the pit. In all probability Shakespeare's *Tempest*, as altered by Dryden and Davenant, and first played at the Duke's Theatre, Lincoln's Inn-Fields, in 1667, was the first performance in which the band was so placed. The introductory description to the printed copy of the play tells us that, "the front of the stage is opened, and the band of

twenty-four violins, with the harpsicals and theorbos, which accompany the voices, are placed *between the pit and the stage*." Malone has remarked, if this had not been a novel regulation, the explanation would have been unnecessary.

It appears, from an entry in Sir Henry Herbert's office-book, that the musicians belonging to Shakespeare's company were obliged to pay the master of the revels an annual fee for a license to play in the theatre:—"For a warrant to the Musitions of the King's Company, this 9th of April, 1627, £1 0s. 0d."

In a warrant of protection, signed by Sir Henry Herbert, and dated from the Office of the Revels, Dec. 27, 1624, Nicholas Underhill, Robert Pallant, John Rhodes, and seventeen others, are mentioned as being "all employed by the King's Majesties servants in their quality of playinge as musitions and other necessary attendants." Robert Pallant was an actor, and performed in the *Seven Deadly Sins* before the year 1588; and it is not improbable, after he had ceased to act, that he became an instrumental performer in the band. We know that Phillips, and other actors of eminence, played upon different instruments. Malone gives an extract from Phillips's will, dated 4th May, 1605, where, among other bequests, he left his "basse violl" to Samuel Gilburne, his "late apprentice;" and his cittern, bandore, and lute to James Sands, who was his apprentice at the time of his death.

In a MS., formerly belonging to Dr. Morton, of the British Museum, entitled "Whitelock's labours remembered in the annals of his life, written for the use of his children," we are informed, that in the year 1633, the "blackfryars musicke" was esteemed the best in London.

After the closing of the theatres in 1642, the musicians as well as the actors were very much put to the shifts.

The author of a pamphlet entitled *The Actor's Remonstrance*, printed in 1643, thus notices them:—"Our music, that was held so delectable and precious, that they scorned to come to a tavern under twenty shillings salary for two hours, now wander with their instruments under their cloaks—I mean such as have any—into all houses of good fellowship, saluting every room where there is company with 'Will you have any music, gentlemen?'"

In the year 1647, rigorous ordinances were issued by the parliament against stage-plays, and all entertainments consisting of music and dancing, by which not only the actors in such entertainments, but all such as should be present at them, were subjected to severe punishment by fine and imprisonment.

The first step towards their revival during the usurpation was the performance of

Shirley's masque entitled, *Cupid and Death*. It was presented (according to the title page of the printed copy) "before his Excellence the Ambassador of Portugal, upon the 26th of March, 1653," three years before Sir William Davenant's performances at Rutland House. This very beautiful piece is founded on the fable of Cupid and Death exchanging weapons. The whole of the music was composed by Matthew Locke, and a complete copy, in the hand-writing of the composer, is still extant.<sup>1</sup>

In 1656, Sir William Davenant obtained permission to open a kind of theatre at Rutland House, in Charterhouse Square, for the exhibition of what he called "an Entertainment in Declamation and Music, after the manner of the ancients." This "Entertainment" is worthy of notice, as giving us some curious views of the opinions and manners of that age.

"After a flourish of music," say the stage directions, "the Prologue enters," and addresses the audience in verse, designating the forthcoming entertainment as an *opera*. We are then told that "a consort of instrumentall musick, adapted to the sullen disposition of Diogenes, being heard awhile, the curtains are suddenly opened, and in two gilded rostrs appear Diogenes, the cynick, and Aristophanes, the poet, who declaim against and for publique entertainments by moral representations." After this dialogue we have a song and chorus. "The song being ended," continue the stage directions, "a consort of instrumentall musick, after the French compositions, being heard awhile, the curtains are suddenly opened, and in the rostrs appear sitting a Parisian and a Londoner, in the livery robes of both cities, who declaim concerning the pre-eminence of London and Paris."

<sup>1</sup> See the sale catalogue of Edward Jones, the Welsh bard; sold by Sotheby on February 7th, 1825, and two following days. Lot 476 is thus described:—"Consort of foure Parts by Matthew Locke (*scored in his own hand*).—Instrumentall and Vocall Music in Cupid and Death, a Masque, (*ditto*).—Musica di Sinna Nonna, composizione di Eman; Barbella (Manuscripto originale); also an Italian Letter from Barbella to Dr. Burney, containing a Piece of Music in Score by Leonardo Leo, 1773; and another Letter, in Italian, from F. Giambattista Martini, containing Ambrosian's Rules of Canto Fermo, 1778.—Turkish and Greek Music, from the Library of Sir John Hawkins, 1796-7, with his autograph.—Byrd's Canon Recte et Retro, in 8 parts, 1570, reprint 1770.—Ramirez's Canon Recte et Retro, in 48 parts, 1765, &c., &c. The lot was sold for £6 8s. 6d., to a person unknown. A transcript of the music to "Cupid and Death" also occurred in the same sale. Lot 452. "Lock's (Matthew) Cupid and Death, a Masque with music, in MS.—Music in Macbeth, by M. Lock, MS. in score.—The Rare Theatrical and other compositions of Matthew Locke, MS. in score." This lot appears to have been sold to a dealer for four shillings.

These declamations being ended, the curtains were suddenly closed, and the company entertained by vocal and instrumental music, with a satirical song against the French, giving (of course) the palm to our own metropolis. Then there is an epilogue, and "after a flourish of loud music" the curtain is closed, and the entertainments ended.

At the end of the piece there is a note, stating that "the vocal and instrumental music was composed by Dr. Charles Coleman,<sup>1</sup> Captain Henry Cook,<sup>2</sup> Mr. Henry Lawes,<sup>3</sup> and Mr. George Hudson.<sup>4</sup>

#### MOSCHELES AND MODERN MUSIC.

OUR readers are aware that Mr. Moscheles has recently returned from a continental excursion, in the course of which he visited Aix-la-chapelle;—the Gazette of that city, *Aachener-Stadt-Zeitung*, has the following notice of Mr. Moscheles, and the modern school of piano-forte music:—

"Moscheles, one of the few artists who has never shaken his reputation, throughout Europe, by trafficking with his art, as too many of his juniors have not scrupled to do, stands amongst the after-crop of artists, like a colossal oak, casting its shadows on the underwood that surrounds it. His playing still retains its early vigorous character, and what is even superior, is perfectly individual,—in his works nothing is borrowed and nothing is equivocal,—the fountain of his fancy is free, and clear as free. It was Moscheles, who, some twenty years back, in one of his early piano-forte pieces, first indicated the path which the moderns have so eagerly followed, until the whole art of piano-forte composition has been led as it were into a quagmire; but let not the matured artist be censured for youthful mis-judgments,—Moscheles soon discovered that the *Bravura* alone must lead to the downfall of art, and he quickly returned to the classical solidity, which he has never since forsaken.

"Like Hummel and Field, this artist has devoted his powers almost exclusively to the piano-forte; and their works may be fairly considered as obelisks of honour, inscribed with their names. If his concertos

are now no longer familiar to us, they share the destiny of those of Clementi, Dussek, Field, and Prince Louis Ferdinand, of Prussia, not to mention many of Bach and Beethoven, which a juster age will have the glory to draw from the dust of their unmerited neglect and obscurity. The present generation may content itself with the somewhat less enduring praise, of having paid M. Thalberg from three to five thousand francs for a fantasia, while it stinted Beethoven to fifteen hundred for his wonderful ninth symphony. Yet Moscheles is without any courtly appointment, or cross of conventional honour;—well, he may be consoled by the consciousness that his works are preferable and more enduring decorations; and he may well afford to despise court favours, as Beethoven, when he published his magnificent mass in D by subscription; on being offered by a messenger, from the Emperor, either a cross of the royal order, or fifty ducats, laconically replied,—'fifty ducats.' Alas! to think, and to know, that so many of the present race of artists, have no other title to distinction, but such as caprice or fashion may choose to bestow upon them."

#### CORRESPONDENCE.

##### THE OXFORD PROFESSORSHIP OF MUSIC.

To the Editor of the Musical World.

SIR.—As you seemed to think that the extract from Anthony à Wood, contained in your 48th number, would be likely to interest your readers, I now transmit you a short account of the institution of the Professorship of Music in the University, which is taken from the same source. Should you deem it suitable to your columns, I will send hereafter a biographical sketch of those individuals who have successively filled the chair up to the present time.

I am, Sir, your obedient Servant,

Oxford, Dec. 3rd, 1842.

MERTONENSIS.

"After the Anatomy Lecture was founded, in came Mr. William Heather, one of his Majesty's Chapel, and doctor of music of this University,\* who gave an harpsicon, chest of viols, divers music books, both printed and written, and an annual stipend to be bestowed on a master of the musical praxis, to be held in the musical school every Thursday in the afternoon, between the hours of one and three, except in the time of Lent. This matter was first moved and proposed to the University in a convocation, held May 5th, 1626, and afterwards agreed upon by the delegates, and published in the Convocation House, as approved by them, together with Dr. Heather's orders about it, the 16th of December the same year. By his deed, bearing date February 20th, 2 chap., he gave to the University for ever. an annuity or yearly rent-charge of £16 6s. 8d. issuing out of divers parcels of land situate and being within the parish of Chislehurst in Kent, whereof £13 6s. 8d. is to be employed for the music master's wages, (out of which he is to repair the instruments and find strings,) and the other £3 is to be employed upon one that shall

\* W. Heather accumulated the degrees in music May 17th, 1622. He was born at Harmsworth in Middlesex. He died in July, 1627, and was buried in the south aisle, joining to the choir of St. Peter's church in Westminster.

read the theory of music once every term or oftener, and make an English music lecture at the act time; unto which £3. Dr. Heather requiring the ancient stipend of 40s. that was wont yearly to be given to the reader of music, to be added, or some other sum equivalent thereunto; the University thereupon agreed in a convocation that the old stipend of the moral philosophy reader, which was 45s. (I think) should be continued to the music reader, and so by that addition he hath £5 5s. yearly for his salary." The nominators and visitors are the Vice-chancellor and the heads of the four Colleges with choirs.

The above will doubtless prove highly acceptable to our readers, and the promised sketch will be no less interesting. Much obscurity has hitherto shrouded the subject, and indeed all that concerns musical matters at Oxford; we however trust that a brighter day is dawning, and that music may speedily resume her station among the sisterhood of sciences appointed to be worshipped there, by those whose purer wisdom the present age is beginning to comprehend and emulate.

Ed. M. W.

#### CLASSICAL SUBSCRIPTION CONCERTS.

To the Editor of the Musical World.

SIR,—Several angry rumours having been in circulation respecting the unfortunate termination of the Classical Subscription Concerts, I am desirous, through the medium of your excellent journal to give an explanation to the public and the profession. To insult misfortune, and to triumph over the fallen, may afford pleasure to the gentleman writing in the "Sunday Times," and he is welcome to what miserable satisfaction he can derive from my distresses; but I feel assured there is a kinder disposition in the public generally, who, though they may blame my imprudence, will be sorry for my failure. By those concerts I have been a far greater sufferer than any other individual, and much as I deplore the inconvenience I may have given the public and the profession, the consequences of my indiscretion, have been most disastrous, most distracting, and will no doubt shortly end in my entire ruin. The expense incurred by me in getting up the first concert far exceeded the amount of subscriptions paid, or money obtained for single or double tickets. I saw I should not succeed, and no one need envy my position then or at the present moment, still I was willing to give further trial; till as I found that at the third concert my difficulties appeared to increase, I determined upon relinquishing them altogether—to the distress of mind I was then suffering, is attributable the imprudent and abrupt termination which then took place, and I avail myself of the present opportunity to apologize to the subscribers, more particularly for not affording the timely notice which they undoubtedly had a right to expect.

I beg to submit for the information of the subscribers, principal singers, band, chorus, and the public, the following account of the receipts and expenditure connected with this most unfortunate undertaking.

To amount of subscriptions received from the following respectable music-sellers, Messrs. Cramer, Addison & Beale, Collard & Collard, C. Lonsdale, Chappell, Duff & Hodgson, W. Hawes, Novello, C. Purday, Seguin, Mills, C. Ollivier, Cocks & Co., Leader, Gange, Betts, Z. Purday, Pask, Keith, Prowse & Co., T. Prowse, Monro & May, Ransford:

<sup>1</sup> Gentleman of the private music of King Charles I.

<sup>2</sup> Cook was educated at the chapel royal during the reign of King Charles I., but at the commencement of the rebellion he quitted it, and entered the army. About the year 1642 he had interest enough to obtain a captain's commission; and from that time he was always distinguished by the name of Captain Cook. A volume of the Captain's Anthems is preserved in the Library of Christ's Church, Oxford.

<sup>3</sup> A memoir of Henry Lawes will be prefixed to my edition of his music to Comus.

<sup>4</sup> Gentleman of the private music of King Charles I.



Morley, Tregear and Lewis, Peachey, Lavenu & Co.  
and at the doors on the night of performance:—

	£131 16 6
Sale of books .. .. .	15 0 0
	£146 16 6

The expenditure is as follows:—

To Professional Choral Society for	
first night's performance ..	30 0 0
Hanover Square Rooms ..	16 0 0
Madame Dulcken ..	7 7 0
Miss Rainforth ..	5 5 0
Miss Bassano ..	3 3 0
Mr. Goodwin (for bells) ..	1 1 0
Mr. John Parry ..	5 5 0
Mr. R. Hatton ..	1 1 0
Mr. Bonner ..	1 1 0
Mr. William Castell ..	0 15 0
Signor Casolani ..	1 1 0
J. Field, Music Porter, ..	1 10 0
Doorkeepers and Messengers ..	6 12 0
Refreshments ..	18 7 10
Postages for three rehearsals, and	
casual communications ..	2 13 2
Cab hire at various periods ..	4 19 8
Law expenses to my solicitors,	
Messrs. Galsworthy & Nicholls	5 0 0
Advertising in the Times, Herald,	
Chronicle, Morning Post, Mus-	
ical World, Observer, Illus-	
trated London News, and Sun-	
day Times .. .. .	42 6 6
	£153 8 2

The exact amount of books sold I am unable to state, having unfortunately lost the account.

My liabilities to the principal singers, band, and chorus, printing, &c., will be about £500.

I have the honour to be, Sir,

Your obedient servant,

Dec. 14. 1842.

J. B. UPCOTT.

We gladly afford space for the above, which is explanatory, though it cannot be entirely satisfactory to the numerous party of sufferers, professional and private. The latter, however, have little right to be discontent, for the subscribers have enjoyed three of the finest concerts which the talent of London could produce, at a cost very considerably below the usual rate of charges. The writer candidly admits his own imprudence, and offers his best apology; for the sake of humanity, we trust his punishment will be less severe than he anticipates, and his reliance on general sympathy not unfounded.

ED. M. W.

## MUSICAL INTELLIGENCE.

### Foreign.

#### PARIS.

(From our own Correspondent.)

The first really grand soirée of the season took place at the hotel of Mr. and Mrs. Balfe, on Wednesday evening last, when there was a gathering of the first amateurs and artists, musical, pictorial, theatrical, and poetic, such as very rarely occurs, and considering the popular eminence of the parties, cannot occur out of Paris. Amongst others, Madame Viardot Garcia, Madlle. Nissen, Mrs. Hampton, the singer of Irish ballads, now greatly in vogue here, M. Duprez, M. Roger, of the *Opera Comique*, M. Botelli, M. Galli, formerly known in London, for whom Rossini

composed the role of Fernando in the "*Gazza Ladra*,"—Madame Thillon, the English prima donna of the *Opera Comique*, Mr. Oury, the English violinist, Mr. George Osborne, the English pianist, Mr. and Mrs. Balfe, &c. &c., formed the musical executive—a selection from Balfe's "*Rochelle*," "*Falstaff*," "*Joan of Arc*," "*Catherine Gray*," and the "*Maid of Artois*," formed the principal vocal *matériel*. Mr. Oury played a *fantasia* of his own composition, which created a very lively sensation, and received universal commendation. I will not give you my own opinion, lest you should deem it partial, but that of the general voice, which pronounced the performance to be one of the most brilliant, impassioned, and finished that has been heard in Paris for a very long time. Mr. Osborne's accompaniments were no less remarkable for good taste and effectiveness. The vocal music was all much admired and applauded, and proved the justice of Mr. Balfe's Parisian *soubriquet*, "*the Anglo-Rossini*." It must be gratifying to all Englishmen to know, that our brethren are so appreciated and surrounded in a foreign land, as to console them for their home neglect.

Hotel de l'Isle d'Albion,  
Dec. 9me, 1842.

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#### MILAN, Nov. 25.

A Miss Isabella Trotter, formerly a pupil of Rubini, but latterly of Lamperti of this city, has created a *furor* by her performance of Antonina in "*Belisario*." All the Italian journals are lavish of their praise of this promising young artist, to whom they prophesy a most brilliant career. The "*Nebuchodonazor*," of Vereli, has had the extraordinary run of fifty successive performances, and is still in great vogue here.

#### ATHENS, Nov. 8.

Our national theatre, which has been built under the auspices of the government, with an express stipulation that the ancient Greek dramas shall be revived, at least one in each year, will open at Christmas, with a new opera, entitled, "*Ajax*," by a native composer named Mouzaro. The theatre is a splendid edifice, worthy of this immortal city, and of the genius to which it is consecrated. The "*Antigone*," with Mendelssohn's choruses, will be the second piece.

#### DARMSTADT, Nov. 20.

A very successful comic opera has been produced here, under the title of "*Casanova*"—it is from the pen of the popular composer Cortzing, and is likely to have a great and prolonged notoriety. Boehsa and Mrs. Bishop have been here, but with indifferent success.

#### DRESDEN, Nov. 20.

The new opera of Richard Wagner, entitled *Cola Rienzi*, produced on the 20th of last month at the Royal Theatre, has been triumphantly successful. The poem is by the composer; and the work altogether is highly creditable to modern Germany. The getting up is on the most liberal scale, and in excellent taste; and nothing can exceed the splendid impersonation of the hero by Tichatscheck, and Adrian by Schroeder Devrient; the enthusiasm of the audiences has been immense.

#### WEIMAR, Oct. 28.

Chelard has composed a comic opera for the theatre of this city, of which the critics speak in terms of high eulogy.

#### FLORENCE, Oct. 31.

The "*Mount of Olives*" was produced here a few weeks since with very extraordinary success, being the first entire work of Beethoven ever heard in Italy. The performance has been very frequently repeated, and is every way creditable to the artists engaged in it.

#### VIENNA, Nov. 12.

The Friendly Music Society gave a fine performance of Handel's "*Judas Maccabeus*" on the 6th and 10th instant, with additional accompaniments by Lindpaintner and Starzer. The orchestra consisted of a thousand performers; the performance was very meritorious, and its reception most successful.

### Metropolitan.

#### SURREY CHAPEL CHORAL SOCIETY.

We were favoured by an invitation to a gigantic tea party, in the school-room adjoining the Surrey Chapel, on Friday evening last, and we gratefully record the enjoyment we experienced, and that of the numerous company, consisting of about three hundred and fifty persons—the society and their friends.

The choristers amounting to seventy, are pupils of one of the earliest experimental classes on the system of Wilhem, established by Mr. Hullah about eighteen months since; and who, having passed through the first series of lessons, have formed themselves into an upper school for the practice of choral works of a higher order, under the direction of Mr. Edward Collett May—from this upper school the Surrey Choral Society has sprung, and the capital style in which several most charming pieces were given is, at once, most creditable to the taste and talent of the singers and their teachers, and a hopeful promise of many agreeable winter evenings' enjoyment to them and their friends.

The first part of the programme consisted solely of sacred pieces, in which Dr. Croft's Anthem, "*God is gone up*," and the hymn for the Prince of Wales, set to the Austrian national air, were most particularly entitled to notice. In the second part, a madrigal of Waelrent, "*Hard by a fountain*," was most effectively sung—also a round for female voices only, which elicited a no less merited than gallant encore—another round to the old favourite, "*Fie, nay pry'thee John*," with more agreeable words, was given with great mirth-moving spirit and clever ensemble—and Stevens' Shaksperian glee, "*Ye spotted snakes*," we have never heard to such entire perfection.

It is impossible not to contrast such truly social performances as these, with the hitherto entirely masculine executive of our madrigal and glee societies; and not to compliment the present age on its progress in an art which, by bringing the softer sex into our mental enjoyments, will tend to strengthen the weak and polish the rough, and thus ameliorate the social condition of all. The pastor of the chapel was present, and evidenced the feelings of the parent of a large happy family. Mr. Hullah attended, and might reasonably be proud

of his early pupils. The whole was most effectively conducted by Mr. E. C. May, to whom all praise is due for his talented exertions, as to the committee for the care and attention bestowed on visitors, ourselves in the number.

#### CHORAL HARMONISTS.

The second meeting of the eleventh season of this estimable society took place on Monday, at the London Tavern, when a numerous company was present, and enjoyed a very delightful evening; scarcely less through the capital programme, than by the sociability of the members, which gives a charm to these performances beyond most other metropolitan concerts. Hummel's *Mass*, No. 2, an *Offertorium* of Leibl, a *Laudate* of Vogler, a selection from "Joshua," Romberg's "Power of Song," and the finale of Mozart's "Tito," were executed in a very satisfactory style by Misses Birch and Bassano, Messrs. J. Bennett, and A. Novello, a numerous chorus, and an effective band, led by Mr. Dando. In addition, Miss Bassano sang Handel's "What though I trace," very sweetly and unaffectedly. Mr. A. Novello rendered Purcell's "Let the dreadful engines," with good effect, and an evident feeling of the author. Miss Birch gave a *scena* of Paer, in a style of truthful sensibility, which, if more frequently relied on, would enhance her merited reputation—she was admirably accompanied by Mr. Dando; and Mr. J. Bennett, in a *Canzone* of Hummel proved his claim to be considered a first-rate artist. Croce's madrigal, "Cynthia," was well sung, and Beethoven's "Fidelio" overture capably played. Mr. Lucas conducted with great ability. We repeat that this is one of the best and most agreeable musical re-unions with which we are acquainted, and one most likely to aid the art by the diffusion of a pure and refined taste.

#### ASSEMBLY ROOMS, MERMAID, HACKNEY.

The indefatigable Mr. John Parry, having returned from his tour with M. Thalberg and party, has already commenced operations in the vicinity of the metropolis. His concert, which took place here on Monday night, was attended by all the *élite* of the place, and went off in a most satisfactory manner. The selection was chiefly vocal—the instrumental portion consisting wholly of a clarionet solo, admirably executed by Mr. Lazarus, and three fantasias by the redoubtable Thalberg, in one of which, (for two pianofortes,) he was assisted by Madame Duleken. The vocal music was unusually excellent. The Ronconis sang a variety of compositions very agreeably, and among others, a trio from "Semiramide," in which they were ably assisted by Miss Dolby. Mr. Hobbs gave his prize ballad, "When Lubin sings." Miss Rainforth, in "Where the bee sucks," and a very melodious and pleas-

ing song, (with a clarionet *obligato*,) the composition of Mr. John Parry, gained great and well-merited applause. She also joined Miss Dolby in the popular duet from "Semiramide," and both ladies acquitted themselves to perfection. The latter delighted every one with her charming "Araby, dear Araby!" and in Neilson's very pretty ballad, "I would I were a fairy," (in which she accompanied herself,) won an encore. Last, but not least, Mr. John Parry himself favoured us with two of his inimitable comicalities, in both of which he was uproariously encored. A pleasanter evening we could not well have enjoyed.

#### GREEN MAN, BLACKHEATH.

A numerous and fashionable audience assembled on Tuesday morning, on the occasion of the annual concert of the highly popular Mr. John Parry. M. Thalberg performed three of his most favourite fantasias, with all his usual taste and exquisite finish; and Mr. Richardson a brilliant solo for the flute, in capital style. The best features of the vocal music were Miss Rainforth's "Where the bee sucks"—the duet, "I know a bank," by Misses Rainforth and Dolby—a *quartetto* of Paer's, by Signor and Mad. Ronconi, Miss Cubitt, and Mr. John Parry—Miss Dolby's two ballads, "Nant Gwynant," and "I would I were a fairy," (the former accompanied by the composer, Mr. John Parry, the latter by the young lady herself,) both sung most charmingly—and the diverting and untiring humourisms of the talented beneficiere, which, as usual, excited the most uproarious hilarity. The company departed highly gratified.

#### HANOVER SQUARE ROOMS.

Mr. Thalberg, unwearied and unworn by a months flying pilgrimage through the principal towns of England, Ireland, and Scotland, met a host of friends here, on Tuesday evening; and the reciprocation of superb talent and appreciative enthusiasm was never more completely exemplified. Mr. Thalberg played his "Mose" *fantasia*, his *andante*, op. 32, and *study* op. 45, and his "Semiramide" *capriccio*, with all that manual dexterity and mental refinement which entitle him to the high and extended reputation he enjoys, and received the applause of his delighted audience with a courteous unassumption, which is one of the truest tests of superior merit. Signor and Madame Roneoni, Mrs. A. Shaw, Mrs. Toulmin, Miss Rainforth, Miss Cubitt, Mr. Weiss, and Mr. John Parry, were the vocal phalanx, and triumphantly did they sustain their several artistical characteristics. Signor Ronconi, whose sole drawback at the opera was a lack of power, in the concert room is everything that can be wished. Mrs. Shaw arrived rather late (after her performance at Covent Garden Theatre) but pleased

every one by her charming style of singing Balfe's ballad, "They tell me thou art the favoured guest," and "Ah pardon," with Miss Rainforth, who, as ever, won the hearts and hands of her auditors by her superb delivery of Weber's "Ocean" *scena*. Mr. Carte played a flute solo, in the most fluent and winning manner, and Mr. Moscheles conducted this very superior concert with the taste and good discretion of a master. The room was crowded almost to suffocation.

#### Miscellaneous.

MENDELSSOHN.—During a recent tour in Switzerland, the great composer visited an asylum for the blind, in the Canton de Vaud; where, as is usual, he was required to sign his name in the visitors' book. No sooner was the illustrious name made known, than many of the pupils of the establishment, devoted to the study of music, thronged around the master, requesting that their attempts at composition might have the honour and advantage of his supervision. Mendelssohn, with his usual affability, corrected several of these attempts, and commended their authors. He was then unanimously importuned to give them a specimen of his high musical talent, when he seated himself at the organ in the little chapel of the hospital, and improvised for half an hour, introducing the themes of his several blind scholars, in so masterly and effective a style, that the whole party was moved to tears.

SOCIETY OF BRITISH MUSICIANS.—The sixth conversazione of the society will be held in Berners Street, on Wednesday next, when several new compositions will be submitted.

COVENT GARDEN THEATRE.—Mr. Bunn has offered an engagement to M. Duprez, the celebrated French tenor.

PRINCESS'S THEATRE.—The opening of this costly establishment, which has been entirely re-arranged and decorated by Mr. Bradwell, of Covent Garden Theatre, and supplied with scenery by several first-rate artists, is announced for the 26th instant; when Mr. Templeton will appear, after his long absence from London, together with Madame Eugénie Garcia, Mr. Weiss, and Mr. Burdini, in the "Sonnambula;"—to be followed by a magnificent fairy tale spectacle, with music by Mr. Blewitt.

ROYAL ACADEMY OF MUSIC.—In our note and recommendation respecting the King's scholarships, to be competed for by candidates possessing promising abilities in the art, we find we were in error respecting the day of trial and election. It takes place before a committee of Professors of the institution, on Tuesday next, Dec. 20th, and not the 22nd as before stated. The offer held out, of receiving unsuccessful candidates who possess decided qualifications



on orchestral instruments, renders this contest particularly interesting.

**NATIONAL MUSIC HALL.**—We are requested to contradict the injurious rumour, of the withdrawal of Prince Albert's name from the list of patrons of this institution—we shall be enabled to give a correct list of the patrons, vice-patrons, and officers of the association, in our next.

#### Notice to Correspondents.

*Scotus.*—Is received with thanks.

*Fudge Hater.*—The notice was received from a respectable local authority. We will, however, attend to the suggestion.

*Raucocasts.*—We endeavour to fulfil all we promise; and on all occasions take opportunities to promote the spread of a genuine musical taste. We believe that severer didactics would be unacceptable.

*Euterpe.*—We shall be glad to court redress, when we can do so with impunity to the parties unoffending.

Several provincial correspondents are petitioned for indulgence till next week.

The twelfth monthly Part will be ready for delivery on the 30th instant.

#### Works received for Review.

The song of the Zephyr; A. J. Rexford. "There's not a heath," trio; H. Brinley Richards. "Yes, thou art chang'd," canzonet; H. Brinley Richards. "Busy, curious, thirsty fly," duet for bass voices; H. Brinley Richards. The Art of Reading Church Music; William Marshall, Mus. Doc. Oxon. Psalms and Hymns for the Organ or Pianoforte; Thomas Brown. Part Music, class B and class C; John Hullah. Phonography, or the Writing of Sounds; V. D. De Stains.

#### Postscript.

Mr. Carte, the eminent flutist, gave a concert last night, at the Bridge Hotel, Southwark, being the first of his annual series of three. On this occasion, he availed himself of the presence in London of Mr. Thalberg, and Signor and Madame Ronconi, who gave a great eclat to the performance. Mr. Thalberg played three of his most popular pieces, in his peculiarly brilliant and perfect style: and was encored in his new study, op. 45. The Italian vocalists were most rapturously welcomed by the numerous and highly respectable audience assembled—so numerous, indeed, that very many could not obtain seats, and the lord mayor, under whose special patronage the concert was given, was compelled to find a place in the anti-room. The duet, "Quanto amore," was excellently given by the Ronconis; Mr. John Parry was rapturously encored in two of his musical *Farcette*; and Mrs. A. Toulmin and Miss Cubitt received great and deserved applause. Mr. Carte played Drouet's "Britannia" variations in a most superb style; and certainly is entitled to high commendation for the providing of so great a musical treat for his Southwark friends. Mr. G. F. Harris fulfilled the onerous duty of conductor in the most exemplary manner. The concert terminated at a quarter before eleven, and every body was delighted.

#### ADVERTISEMENTS.

### THEATRE ROYAL ENGLISH OPERA HOUSE.

#### JULLIEN'S PROMENADE CONCERTS.

**M. JULLIEN** has the honour to announce that his Annual Series of Concerts will this season consist only of Three Nights more, concluding Dec. 17, the Theatre being then let for other performances. The Orchestre will be complete, and supported by the first artists of the Opera, Philharmonic, &c. Solo performers: M. M. Tolbecque, Baumann, Barret, Lazarus, Howell, Pilet, Prosperi, Laurent, and Koenig. The Programme will be selected from the works of the great composers; the Melodies, Quadrilles, &c., collected and arranged by M. Jullien during his musical tour in Scotland, will also be performed, and for the first time in London.

Performances commence at Eight.

Admission: Promenade 1s.; boxes 2s. 6d. Private Boxes may be engaged at the theatre, and at the Libraries of Mr. Mitchell and Mr. Seguin.

THE ROYAL HIGHLAND QUADRILLES WILL BE REPEATED EVERY EVENING.

#### MR. HENRY WESTROP

RESPECTFULLY informs his Friends and the Public, that it is his intention to teach

#### THE THEORY OF MUSIC IN CLASSES.

The number of Pupils in each Class, to be limited to Six. Terms and Particulars may be obtained of Mr. Westrop, at his residence, 30, Frederick Street, Grays Inn Road.

#### SACRED HARMONIC SOCIETY, EXETER HALL.

ON FRIDAY EVENING, Dec. 23rd, 1842, will be repeated HANDEL'S ORATORIO, **THE MESSIAH.**

The Band and Chorus will consist of Five Hundred Performers.

Tickets 3s. each. Reserved Seats 5s., may be had of the principal Music-sellers; of Mr. Mitchell, Charing Cross; of Mr. Ries, 102, Strand, opposite Exeter Hall; and at 194, Exeter Hall.

T. BREWER, Hon. Sec.

#### MR. HENRY RUSSELL

(From America)

**WILL** give a Vocal Entertainment at the HANOVER SQUARE ROOMS, on Monday Evening, December 19th, 1842, when he will introduce "The Indian Hunter," "The Maniac," "The Founding of the Bell," "The Ship on Fire," "The Old Arm Chair," "The Ivy Green," "Let's be gay," &c. The New Horizontal Ponda Pianoforte, manufactured by Joseph Kirkman & Son, will be used upon this occasion.

Single Tickets 2s. 6d.; Reserved Seats 4s.; Family Tickets to admit Four to the Reserved, 10s. 6d.; to be had of Cramer, Addison, & Beale, Regent Street; Ollivier, New Bond Street; and at Leader's, 63, New Bond Street.

#### "THE PEARLY DEEP,"

NEW CAVATINA BY

**S. NELSON,**

Sung at the London and Provincial Concerts, with great success, by

**MISS DOLBY,**

and invariably encored.

**THIS** pleasing Cavatina is every day increasing in popularity, and it promises to become as universally known as Barnett's celebrated Cavatina "Up to the Forest," of which the Publishers have already issued four editions.

JEFFERYS & NELSON, 21, Soho Square.

#### PIANOFORTES.

**AT BROWNE'S PIANOFORTE REPOSITORY,** 27, Soho Square—An extensive assortment of every description of **PIANOFORTES** on Sale at this Repository, including a great variety of good second-hand instruments of **BROADWOOD'S**, well selected, and in superior order. Pianofortes selected, purchased, and taken in exchange.

27, Soho Square.

#### SCHOOL OF METHOD—EXETER HALL.

UNDER THE SANCTION OF THE COMMITTEE OF COUNCIL ON EDUCATION.

Classes for the Season 1843.

SINGING ON THE METHOD OF WILHEM.

The following Classes will be opened under the direction of Mr. JOHN HULLAH and his Assistants:—

**CLASS No. 18, FOR MALES,** on Thursday, Dec. 15th, at a Quarter before Seven o'clock.

**CLASS No. 19, FOR FEMALES,** on Monday, Dec. 19th, at Half-past Five o'clock.

**CLASS No. 20, FOR WORKMEN** only, on Tuesday, Jan. 10th, at a Quarter past Eight o'clock.

**CLASS No. 21, FOR SHOPMEN AND OTHERS ENGAGED IN BUSINESS,** on Friday, Jan. 13th, at Half-past Nine o'clock.

**CLASS No. 22, FOR MALES,** on Tuesday, Jan. 17th, at Half-past Five o'clock.

Terms, Tickets, &c., for the above Classes, and for several Classes of Drawing and Arithmetic, may be obtained at Exeter Hall any evening, except Saturday, between the hours of Five and Nine.

#### PREPARING FOR PUBLICATION BY SUBSCRIPTION,

#### A SELECTION,

In one Volume, from the Manuscript

#### COMPOSITIONS of the late JOHN

HUNT, Esq., Organist of Hereford Cathedral, and formerly of Salisbury and Lichfield Cathedrals.

The Selection will consist of Songs, Duets, and Glee, carefully chosen, from the writings of this lamented gentleman, for their gracefulness of style and practicable character. This Volume, independently of its claims on the friends of the deceased, will be found well worth the attention of the public in general.

Price to Subscribers One Guinea.

CRAMER, ADDISON, & BEALE, 201, Regent Street, London.

Subscriptions also received at any of the Hereford Banks, at Messrs. Vale, Parker, T. N. Webb, Booksellers; Mr. Child, Music-seller; and at the "Journal" and "Times" offices, Hereford.

This day is Published, Price 2s.,

#### THE ART OF READING CHURCH MUSIC,

Founded on a simple explanation of the first principles of Music; and designed with special reference to facilitating the practice of

CHORAL PSALMODY;

By William Marshall, Mus. Doc. Oxon.,

Organist of Christ Church Cathedral, St. John's College Chapel, and All Saints' Church, Oxford.

Oxford. Published by J. VINCENT; and RIVINGTONS, London.

Of whom may be had, Price 4s. 6d. each,

#### CATHEDRAL SERVICES,

arranged for the Organ and Pianoforte by

WM. MARSHALL, Mus. Doc. Oxon., &c. &c.

Part 1. containing Rogers in D.

Part 2. Boyce in A. Arnold in A.

Part 3. Gibbons in F.

Part 4. Nares in F.

Part 5. King in C.

Part 6. King in F.

Part 7. Aldrich in G.

The Work will be completed in Twelve Parts.

Just Published, Price 2s.,

#### GENIUS SINGING TO LOVE,

A Cantata sung by

**MISS DOLBY,**

composed by

**HANNAH R. BINFIELD,**

the Poetry by Mrs. Hemans.

CHAPELL, 50, New Bond Street; and at BINFIELD'S Music Library, Reading, where may also be had, by the same composer—

**SOUVENIR DES CHAMPS,** Airs in the style of a Musical Box, Published by COCKS & Co., Prince's Street, Hanover Square.

**L'ESMERALDA,** Airs in the same style, Published by D'ALMAINS, Soho Square.

**PHANTASIMON'S SONG—A set of ORIGINAL QUADRILLES—and RONDOLETTA A LA MARCIA,** for the Harp, Published by JEFFERYS & NELSON, 21, Soho Square. To be had of all Music-sellers in Town and Country.



## THEATRE ROYAL, COVENT GARDEN.

THE LAST SIX NIGHTS OF MISS ADELAIDE.  
KEMBLE'S APPEARANCE ON THE STAGE,

are arranged as follows:—

This Evening, December 15th, NORMA.  
Saturday, December 17th, SEMIRAMIDE.  
Monday, December 19th, SEMIRAMIDE.  
Tuesday, December 20th, THE SECRET MARRIAGE.  
Thursday, December 22nd, SEMIRAMIDE.  
Friday, December 23rd, NORMA. Her last appearance on the Stage.

This Evening, Thursday, December 15th, 1842, will be performed Bellini's Opera of NORMA. Norma, (last time but one,) Miss A. Kemble. Adelgisa, Miss Rainforth. Pollione, Mr. W. Harrison. Oroveso, Mr. Grubb.

With THE TURF and the IRISH TUTOR.  
On Friday, Shakespeare's TEMPEST, with Auber's Popular Opera of MASANIELLO.

On Saturday, Rossini's Opera of SEMIRAMIDE, (for the last time but two.) Semiramide, Miss Adelaide Kemble; Arsace, Mrs. Alfred Shaw. With the New Comic Drama of THE TURF.

On Monday, Rossini's Grand Opera of SEMIRAMIDE, (for the last time but one.) With the New Comic Drama of THE TURF.

The Grand Christmas Harlequinade, by Writers of "Punch, or the London Charivari," to be entitled PUNCH'S PANTOMIME; or, HARLEQUIN, KING JOHN and MAGNA CHARTA has been long in preparation, and will be produced on Monday, the 26th instant, on the same extensive scale for which this Establishment has been so long celebrated.

The Box Office in Hart Street is open from 10 till 4.

## ROYAL ADELAIDE GALLERY,

LOWTHER ARCADE, STRAND.

Open Daily from 11 to 5, and from a quarter to 7 to half-past 10 o'clock every evening, with a splendid collection of Paintings, Models, &c. brilliantly illuminated by night, popular Lectures, Experiments, &c. every half hour, and a most magnificent series of Dissolving Views, comprising English, Irish, Scotch, and Italian Scenery, Allegorical Subjects, &c.; a Grand Promenade Concert, vocal and instrumental, every evening, under the direction of Mr. T. Julian Adams.

At the end of the First Part, the splendid Gas Microscope is shown every Monday, Wednesday, and Friday; and Magical Illusions every Tuesday, Thursday, and Saturday.

At the close of the Concert every evening, a Lecture is given on some subject of popular interest, followed by the magnificent Dissolving Views. The Laughing Gas every Tuesday and Saturday evening.

Admission to the whole, One Shilling.—Children under Ten years and schools, half price.

Programme for Thursday, Dec. 15th, and the two following evenings:—

Part I. Overture, "Zampa" (Herold.) Quintet, "Hail, Smiling Morn," Mrs. Wilson, Miss Thornton, Mr. F. Martin, Mr. R. F. Smith, and Mr. Hill. (Spofforth.) Waltz, "Les Antiques," (Adams.) Duet, "The Butterfly," Miss Thornton and Mr. R. F. Smith. (Sale.) Duet, Piano-forte and Flute, Mr. T. Julian Adams and Mr. Saynor. Song, "When the dew is on the grass," Mrs. Wilson. (A. Lee.) Quadrille, "Semiramide," (Sedgwick.)

Part II. Waltz, "Venetians," (Labitzky.) Song, "I've Fought I've Flowers!" Miss Thornton. (Wade.) Grand selection from Meyerbeer's Opera, "Les Huguenots," Song, "The Cruikshank Lawn," Irish Melodies, Mr. Martin. Overture, "Fra Diavolo," (Auber.) Trio, "It is Night," Mr. F. Martin, Mr. R. F. Smith, and Mr. Hill. (B. Webb.) Quadrille, "Storming of Matagorda," (Boswell.)

At the termination of the First Part of the Concert, the Infant Thalia will appear as "La Petite Bernaise," and at the end of the Second Part as "The Highland Lad," introducing in the former the Tyrolean Waltz, and in the latter the Highland Fling.

## HISTORICAL GROUP IN MAGNIFICENT ARMOUR.

THE Prince and Princess Royal, in their splendid cost; the King of Prussia; Commissioner Lin and his Consort, modelled expressly for this exhibition by Langue, of Canton, with the magnificent dresses worn by them; the gorgeous Coronation Robes of George IV., designed by himself, at a cost of £18,000, with the room fitted up for the purpose, is acknowledged to be the most splendid sight ever seen by a British public. Admittance is. Open from Eleven o'clock till dusk, and from Seven till Ten. Madame Tussaud & Son's Bazaar, Baker-street, Portman-square.

CLASSICAL CHAMBER CONCERTS,  
1843.

MR. W. STERNDAL BENNETT has the honour to announce to the Nobility, Gentry, and his People, that he will give, at his residence, 42, UPPER CHARLOTTE STREET, FITZROY SQUARE, on the under-mentioned dates, Three Performances of Classical Chamber Music:—

MONDAY EVENINGS, JANUARY 9th and 23rd.

FEBRUARY 6th.

To commence Each Evening at Eight o'clock.

During the Series Mr. BENNETT will perform selections from the Pianoforte Works of

BACH, HANDEL, SCARLATTI, MOZART, DUSSEK, CLEMENTI, BEETHOVEN, WEBER, MENDELSSOHN, ETC.

Subscribers' Names received, and Tickets for the Series (One Guinea each) to be had, at Messrs. Cramer, Addison, and Seale's, 201, Regent Street; Messrs. Mori and Lavenue's, 28, New Bond Street; Messrs. Coventry and Hollier's, 71, Dean Street, Soho; Mr. Leader's, 63, Bond Street; Mr. G. Peachey's Pianoforte Manufactory, 73, Bishopsgate Street; Messrs. Collard and Collard's, 26, Cheapside; and of Mr. BENNETT, at his Residence.

As a limited number of Tickets will be issued, an early application is requested.

42, Upper Charlotte Street, Fitzroy Square,  
November 25th, 1842.

CONCERT ROOM, HILL STREET,  
PECKHAM.

SECOND SEASON, 1842—3.

## SUBSCRIPTION CONCERTS, 1842 and

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